

GOING BEYOND THE FLYER: A TRANSMEDIA BRANDING CAMPAIGN

A CREATIVE PROJECT

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BY

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ABSTRACT

CREATIVE PROJECT: Going Beyond the Flyer: A Transmedia Branding Campaign

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The purpose of this creative project is to raise awareness of Muncie Public Library Makerspaces through a transmedia branding campaign targeted at 18 to 35 year olds. By combining techniques from transmedia storytelling and guerilla marketing, this creative project uses a pop-up style campaign known as “ambush-marketing” as a tactic to draw audience members to the resources and tools the Muncie Public Library offers. Then, members of the Muncie community shared their thoughts using prompts developed for a website called CreateMuncie.org.

This project includes three distinct phases – research, development, and implementation – using a human-centered approach known as design thinking. During the research phase, semi-structured interviews were conducted to inform an understanding of the needs and values of 18 to 35 year olds as they relate to makerspaces. Additionally, observational research was conducted in both MPL makerspaces and two similar makerspaces to understand how makerspaces are currently used and how makerspaces differ. This research influenced the development phase in which key research findings and low-fidelity prototypes of a transmedia

branding campaign were generated and presented to project stakeholders. Then, low-fidelity prototypes were developed into an actual campaign and implemented in the Muncie Community targeted at 18 to 35 year olds. This project contributes to the evolution of marketing tactics and provides insight to ways small community organizations can create low-budget, grassroots campaigns to reach a new or wider audience.

0. Table of Contents

Chapter 1: Introduction

Chapter 2: Literature Review

Chapter 3: Project Design

Chapter 4: Body of the Project

Chapter 5: Discussions

Works Cited

Outside Evaluators

1. Faith Kellermeyer

2. Loren McClain

Appendix A: Project Design Assets

Appendix B: Body of Project Assets

Chapter 1: Introduction

Historically, promotional techniques have been used as a way to capture the attention of a target audience through certain forms of marketing. Billboards, newspaper, radio, and television advertisements are all examples of how traditional forms of marketing have attempted to capture the attention of consumers and promote certain brands and goods. However, as channels of communication shift, consumer attention is shifting too, prompting marketers to explore new techniques for promoting goods and services. Transmedia branding is one example of these new techniques for promotion. In transmedia branding, a brand's story is promoted through multiple platforms like social media, physical environments, websites, or interactive media. Another non-traditional technique is called guerilla marketing, which employs tactics like ambush-marketing in physical environments and creative place-making to surprise and alert prospective audience members.

Libraries are also shifting with the needs of consumers by providing digital resources and education around technology in library makerspaces. Generally, a makerspace is a place where people get together to make and/or learn new things. A makerspace might focus on certain types of technology like 3D printing, programming, robotics, STEM learning, art, or professional work and is for people of various ages and specialties (Roslund, 2013).

Connection Corner is a branch of the Muncie Public Library (MPL) located in the Whitely Community in Muncie, Ind. It was originally founded as a paperless library branch dedicated to 21st Century skills, such as critical thinking, problem solving, and experiential learning. Connection Corner is one of two makerspaces in the MPL system that aims to connect people to computers, up-to-date software, STEM education games, and digital creative resources.

The other MPL makerspace is in the Marring-Hunt branch. The mission of the MPL makerspaces is to provide a comfortable space for community members to be creative and productive.

Although MPL has a wide variety of audiences, ranging from children to adults, only a small percentage of the adult Muncie community uses the tools and technology that both makerspaces offer. Therefore, the aim of this creative project is to create a transmedia branding campaign targeted at 18 to 35 year olds by combining techniques from transmedia storytelling and guerilla marketing to raise awareness and show the value of MPL makerspaces. In partnership with Connection Corner, this creative project is guided by the following question: How might techniques from transmedia branding and guerilla marketing combine to build a campaign that draws audience members to the resources and tools the Muncie Public Library offers?

This project includes three distinct phases – research, development, and implementation – using a human-centered approach known as design thinking. During the research phase, semi-structured interviews were conducted to inform an understanding of the needs and values of 18 to 35 year olds as they relate to makerspaces. Additionally, observational research was conducted in both MPL makerspaces and two similar makerspaces to understand how makerspaces are currently used and how makerspaces differ. This research influenced the development phase in which key research findings and low-fidelity prototypes of a transmedia branding campaign were generated and presented to project stakeholders. Then, low-fidelity prototypes were developed into an actual campaign and implemented in the Muncie Community targeted at 18 to 35 year olds.

Chapter 2: Review of Literature

This creative project was informed by literature about both traditional and non-traditional forms of marketing and brand development. The sections that follow provide an overview of extant literature in those areas.

The evolution of traditional marketing

Marketing can be defined as everything a business does to facilitate an exchange between itself and its audience or prospects (McCall, 2002). Marketing goes beyond selling a product. Rather, it is the art of creating genuine customer value and helping audiences or prospects become better off. Marketing is concerned with the quality, service, and value of a product (Kotler, 2003) and is focused on three main objectives: audience engagement, promotion of goods, and profits generated from a specific product or brand (McCall, 2002) that essentially build a long-term relationship with its audience or prospects (Kotler, 2003) and change how people think (Levinson, 2007).

The concept of marketing has changed with technology (Miller, 2004). Prior to the industrial revolution, people crafted most of the products they consumed in what is called a subsistence economy (Stoddard, 2007). These products were limited and were traded with other people for different handmade goods. This period of time is considered the simple trade era (More, 2012). The simple trade era lasted through the mid-19th century (White, 2010) and facilitated exchanges between consumer and crafters. However, the Industrial Revolution would change how these exchanges worked. Households turned into businesses and crafting turned into manufacturing. The simple trade era transformed into the Production Era when mass production of goods emerged due to the increase of businesses and manufacturers. The Production Era

started around the 1860s and continued into the 1920s, lasting about 60 years (White, 2010). The availability of products increased; however, there were not many alternatives to compete with which kept manufacturing costs and selling price at a minimum. Inventions like Henry Ford's assembly line made mass production cost effective and introduce opportunities for profit (Stoddard, 2007). The Production Era failed when consumers started demanding more, forcing companies that adopted the production-oriented philosophy of doing business to search for other ways to facilitate an exchange process to a sales-based approach.

The sales era began in the 1920s and lasted until the 1940s (White, 2010). During this time, the main priority for companies was to quickly sell products. Companies started using selling techniques to inform and persuade potential customers to buy their products (Stoddard, 2007). The philosophy that every business with a product to sell should invest in marketing emerged from this era. The products that businesses try to market are either defined as physical products, services, or ideas. Physical products are tangible items like food or clothes with a market value. A service is an intangible good, like a tour, and an idea is like prohibition or something sold through an organization or nonprofit (Kotler P., Levy S., 1969).

The economy experienced a financial crisis with The Great Depression. The amount of disposable income consumers had for necessities and luxury items decreased as the unemployment rate increased. Businesses were not able to sell products fast enough to make the profits needed and business were forced to save money by using cheaper marketing techniques like personal selling, advertising signs, and commercial jingles to promote products. The main goal of companies was to sell products as fast as possible. This concept lasted through the 1930s, until World War II when manufactures shifted from making household items to machinery and equipment that supported the war effort (Stoddard, 2007).

Following World War II, companies in the United States found it relatively easy to sell products again but new ideas about how to sell to customers emerged to make the marketing era. The marketing era began in the 1960s when companies decided that they needed to set guidelines for how products would sell and involved all team members in this process (Stoddard, 2007). Branches of marketing such as advertising, public relations, distributions, sales, research, and community involvement were created (More, 2012). Together, these branches of marketing of a business set goals for audience engagement, promotion of goods and profits generated. Marketing, branding and sales also became an important part to marketing as companies competed for customers (More, 2012). Companies have used branding as a way to show a specific message or story a company wants its audience to engage in. Marketing is the way a company places the specific message or story in front of its audience. . This theory of marketing is known as transactional marketing, a strategy focused on maximizing sales for a single product (Rouse, 2009).

Through transactional marketing, the “marketing mix” was established by Neil Borden as a guide for marketing campaigns. The “marketing mix” is a combination of elements that must be considered by a company in order to influence consumers in a marketing campaign (Zineldin & Philipson, 2007), including product planning, pricing, branding, channels of distribution, personal selling, promotions, advertising, packaging, display, servicing, physical handling, and fact finding and analysis (Zineldin & Philipson, 2007). Today, the marketing mix is often associated with “the Four P’s”: product, price, promotion, and place (Zineldin and Philipson, 2007). A condensed version created by E. Jerome McCarthy is shown in Table 1. McCarthy notes that in order to satisfy customer needs, a marketing plan must embody the Four P’s.

Adaptation of the Four P's	
PRODUCT	Satisfies the needs of consumers
PRICE	Creates value and satisfies the needs of consumers
PROMOTION	Communication between the buyer and seller, usually in the form of advertising and promotion.
PLACE	Using various platforms and environments, most convenient for consumers

Table 1. The Four P's refers to a condensed version of the “marketing mix” and is everything needed in a marketing plan. In other words, in order to have a marketing plan, product, price, promotion and place must all be defined.

In recent years, companies have adopted what is known as “the marketing concept,” which means focusing less on competition and more on analyzing consumer needs and building products to satisfy those needs. The “marketing concept” shifted the focus from fast transactions to selling for customer needs (White, 2010). The marketing concept is still used today as a more strategic way to sell products and deal with marketing research by doing user research, audience interviews and even design thinking (More, 2012; White, 2010). Companies have taken the marketing concept even further to build relationships with buyers, known as the relationship era of marketing developed in 1990. In a relationship approach to marketing, marketers must build long-term, mutually beneficial relationships in order to build trust with consumers (Li & Nicholls, 2000). This approach allows consumers to be involved in the development and design of a product (Brodie, Coviello, Brookes & Little, 1997) and places the value of a product at the core of consumer decisions (Li & Nicholls, 2000). Tools like customer relationship management (CRM) are used to manage and analyze interactions and data from customers throughout their lifecycle with a product. The goal of CRMs is to improve business relationships with customers, assisting with customer retention and driving sales growth (Rouse, 2014).

As technology changes, marketing will continue to change. Marketing is currently in the social era, which focuses on real-time connections and social exchanges based on relationships driven by consumers keeping similar goals from classical or relationship marketing. Business are connected to current and prospective consumers in real-time in order to maintain trust with consumers through social media and live chats on web platforms. The social era is closely related to non-traditional marketing techniques (White, 2010).

Capturing the attention of a target audience is at the heart of all marketing division goals. Marketing captures the attention of target audiences in order to generate brand awareness, influence prospects or audience's opinions, introduce new products, or increase sales of existing products. But, as channels of communication shift, marketing has shifted with it. Marketers will have the ability to become more and more aware of customer's needs and can provide solutions more quickly, as technology continues to evolve (Stoddard, 2007).

Consumer Decisions

Critiques of traditional marketing claim that there needs to be a shift in how institutions focus on the needs of consumers. Audiences are no longer paying attention to businesses' traditional efforts like posters, commercials or email marketing and are focused on finding their own ways to discover products and look for other influences when making decisions, as seen in Figure 1.

The "consumer decision journey" is a new process that recognizes the shift in how consumers make decisions and was originally coined by management consulting group David Court of McKinsey and Company (Court, Elzinga, Mulder & Vetvik, 2009). The consumer decision journey was developed after McKinsey and Company examined purchase decisions of

20,000 consumers from different industries. The study showed that with an increase in media and products, marketers have struggled with promoting their brands in order to be included in the initial consideration stage of the consumer decision journey. McKinsey and Company also found



Figure 1. Based on the metaphor described by McKinsey and Company, the consumer decision journey can be seen as a funnel in which the wide end represents how prospects think about all of the brands and products they offer. As the funnel narrows, marketing techniques influence prospects, which ultimately leads to the narrow most part. The bottom of the funnel represents how a target audience choose one brand or product over several other options but is not as common today because audiences get their information from several different platforms (Court, Elzinga, Mulder & Vetvik, 2009).

that there is a shift away from one-way communication from marketers to prospects, to two-way conversation that allows consumers to provide feedback. This shift in communication between marketers and prospects can represent how traditional marketing is not as successful as it once was due to the change in how audiences buy, talk, and discover products. McKinsey and Company recommend that businesses must align elements of marketing with the journey that

consumers undertake when making purchasing decisions in order to reach consumers at a point when they can be influenced by a product. McKinsey and Company suggest that the consumer decision process is actually a circular journey with four primary phases in the circular decision journey dealing with the initial consideration of a product, evaluation of a product, the researching of a product, the purchasing of a product and the experience of a product (Court, Elzinga, Mulder & Vetvik, 2009).

One way companies can reach their business goals is by creating marketing campaigns, or plans designed to promote services, products, or businesses. Included in a marketing campaign are series of steps that promote a service, product, or business through various media and interactive techniques (Marketing Campaign, 2016). Yet, the consumer decision journey has changed by big data and Web 2.0. The internet has allowed consumers to choose from multiple experiences that provide more information about brands that otherwise wouldn't exist in traditional and passive forms of marketing (Miller, 2004, 234). Additionally, consumers are bombarded with marketing and brand messages through television, radio, newspapers, emails, billboards, and online advertisements from marketing campaigns which make non-traditional marketing techniques, fresh and appealing to audiences. Consumers tolerate marketing in order to access entertainment but often look for ways to ignore marketing messages when possible (Tenderich, 2014, 16). This has given rise to an increase in novel, non-traditional marketing techniques relating to advertising and promotion, such as transmedia storytelling, transmedia branding, and guerilla marketing.

Non-Traditional Marketing

Non-traditional marketing specifically related to advertising and promotion commonly uses avenues like the Internet, mobile devices, video games, virtual reality, and transmedia storytelling (Miller, 2004) to engage audiences. Transmedia means “across media” and often relates to “transmedia storytelling” (Heick, 2013), a concept originally introduced by Henry Jenkins and more commonly applied in place-making and gaming environments. Transmedia storytelling is a process in which elements of a story, like characters and plot lines are dispersed systematically across multiple delivery channels, or platforms like social media, film or radio, in order to create a unified entertainment experience and sometimes asks for participation of the audience (Jenkins, 2011). Typically, each channel contributes to how the story unfolds (Jenkins, 2011) and audience participation is encouraged; however, audience engagement on each channel is not always necessary in order to get the intended experience (Tenderich, 2014, 16).

Transmedia storytelling must make audiences feel like there is an equal transaction between the story elements and their own contribution and participation in the narrative itself; otherwise, audiences will not participate in the experience (Phillips, 2012).

The key purpose of transmedia storytelling is to provide points of audience engagement with a story and it acts as a method of promotion in order to generate sales of a product (Phillips, 2012). This is one instance where transmedia storytelling becomes a marketing technique, which is considered transmedia branding. Transmedia branding can be defined as a communication process in which information about a brand is packaged into a transmedia narrative in order to facilitate interaction and engagement (Tenderich, 2014). By encouraging audiences and consumers to participate in compelling experiences and conversations, transmedia branding allows consumers to interact with a brand without receiving redundant messages (Tenderich, 2014). Transmedia branding happens where a brand’s narrative is told through various media

channels like social media, print or interactive media and provides a set of calls to action for audiences to participate in. Furthermore, transmedia branding campaigns share a common set of design elements that are identified as narratives, participation, and brands, as seen in **Figure 2** (Tenderich, 2014.)



Figure 2. There are three common design elements of transmedia branding: narrative, participation, and brands. Transmedia branding exists when brand's narrative is told through various media channels like social media, print, or interactive media and provides calls to action for audiences to collaboratively or individually respond to (Tenderich, 2014).

The first design element of transmedia branding is narrative, which is concerned with the story behind a campaign told using various media channels such as photos, music, art, letters, books, billboards, objects, and social media (Tenderich, 2014). Transmedia stories can be built using four narrative architectures described by Henry Jenkins: evocative spaces, emergent narratives, enacting spaces, and embedded narratives. Evocative spaces use existing intellectual property or ideas that are familiar to audiences in order for individuals to form their own stories and opinions about what they see in the space. Evocative spaces are often set up so that audiences feel a connection or emotion from what they are experiencing, by opening up the story narrative and showing images or other media associated with a certain brand (Jenkins, 2011). Evocative spaces are more commonly found in amusement parks and museum installations, like

installations in the Holocaust Museum. These spaces provide visitors tools and clues to feel emotion with characters and content of the story taking place.

Emergent narratives are often created in open spaces where individuals are able to use the tools, ideas and information in the space to construct meaning. These types of narrative architectures are typically done in educational environments or when learning is essential to the narrative (Jenkins, 2011). For example an emergent narrative allows players to play as characters so that the story is created by the audience. Specifically related to marketing, emergent narratives will usually ask audiences to share their experience of a certain product or brand on social media.

Enacting spaces often include specific paths or directions in which individuals must experience them. Typically, these kind of spaces are set up in ways where individuals have choices to make through problem solving. An enacting space is all about the experience an individual has with the components of a narrative and allows users to become a part of the narrative like in the board game Clue or Sports Games like FIFA in which you have to use prior knowledge to play soccer against other players (Jenkins, 2011).

The last type of narrative architecture, embedded narratives, are designed around non-linear stories that ask individuals to solve puzzles, collect information, and share data to reveal the full story. Players will pick up pieces of the narrative to construct the story while working around the designed space. This type of architecture is found in investigative and exploration like Red Dead Redemption or Mass Effect where the choices a player makes affect the gameplay or the path they take (Jenkins, 2011).

The second design element of transmedia branding is participation. For transmedia storytelling to be effective, it is essential that the narrative gives the audience something to care about in order to encourage participation (Tenderich, 2014). Participation requires audience

members to complete certain calls to action. These calls to action could be sharing a video with a friend, signing up for a newsletter, or submitting some form of content, to name a few examples. (Gurel & Tigli, 2014). Audience participation is an important component to transmedia storytelling and transmedia branding and allow audiences to participate in an experience as much or as little as they want. The third design element of transmedia branding is the brand itself. A transmedia branding campaign is created when a company has a specific message it wants its audience to engage with. Thus, a brand is an abstract idea used to distinguish products from one another (Tenderich, 2014).

A non-traditional way to spread awareness and educate audiences about a certain brand is called guerilla marketing. A similar concept to transmedia branding, guerilla marketing, focuses on using unconventional, low-cost marketing tactics to produce maximum results (Creative Guerilla Marketing, 2015). Jay Conrad Levinson coined the term guerrilla marketing in 1984 based on small tactic strategies such as ambushes, sabotage and surprised used by armed civilians in guerrilla warfare. Levinson created new and groundbreaking ways of marketing after agencies struggled to influence consumers like the Consumer Decision Journey suggests. Small businesses that aim to reach a large audience but have a small budget are best suited to use guerrilla marketing. It is a tactic for business to get noticed and earn a branded reputation (Cantor, 2016).

There are numerous tactics used in guerilla marketing, but the more common types include: viral marketing, buzz marketing, ambient marketing, and ambush marketing. Viral marketing is when a message or brand is rapidly spread through word of mouth, typically done through social media (Rouse, 2007) for a certain brand or message to have exponential growth or exposure (Wilson, 2012.). Viral marketing encourages individuals, sometimes using incentives,

to pass marketing messages to others. Similar to viral marketing but in physical spaces, buzz marketing is usually employed through an event or activity and is a tactic that produces excitement and publicity using unusual elements to inform consumers of a brand (Karr, 2015). Like viral marketing, buzz marketing relies on word of mouth to generate awareness of a product and service. Ambient marketing uses surprise tactics to make audience members think differently (Lum, 2012) and is commonly used in physical environments to convey a message that requires consumer engagement, whether that is through a call to action or user-submitted content, such as in a pop-up shop or installation (Gambetti, 2011). Successful ambient marketers research the best possible media suited for the intended goal and then places advertisements on unusual items or unusual places (Cantor, 2016), much like creators of transmedia storytelling. One common form of ambient marketing is seen where a common object is made at a larger or smaller scale in order to attract audiences (Lum, 2012). Finally, ambush marketing is used to raise awareness about a brand in discrete, inexpensive ways (Marketing Schools, 2012) by using other, bigger, brands to draw attention to an unrelated marketing message (Minato, 2012). In ambush marketing, a marketer of a specific brand will look for larger events or messages and connect their own brand around it (Cantor, 2016). For example, companies will use events like the Olympics as an avenue to draw attention their own products (Minato, 2012).

Applications of Transmedia Storytelling, Transmedia Branding and Guerrilla Marketing

Most examples of transmedia branding are in the film or gaming industries (Miller, 2004), but elements of transmedia branding and guerilla marketing can be found in both. For example, in 1999, producers of transmedia *The Blair Witch Project* used transmedia to tell a unique backstory for the film. Elements like, “missing person” posters were distributed on

college campuses and a fake website with case files and interviews with police officers, were dispersed through various digital and physical mediums to tell a story about three film students who went missing in while research in the Blair Woods. These elements, which were supplemental to the actual film, generated a conversation about *The Blair Witch Project* among audience members, inspiring them to work together to solve the story and share their findings with other people on line and at various meet-ups (Velikovsky, 2011). *The Blair Witch Project* used transmedia branding, which encouraged audience participation focused around a brand. The experience also created a long-lasting viral marketing campaign.

Another example of transmedia branding and guerilla marketing working together is demonstrated by the *The Beast*, developed by Microsoft in 2001, was one of the first alternate reality game (ARG). The Beast used puzzles, emails, phone calls, and videos to engage audiences in the game's world, which centered on the 2001 film, *AI: Artificial Intelligence*. *The Beast* experience lasted a total four months leading up the release of the movie AI in theaters (Miller, 2004, 236). Players of *The Beast* entered the ARG after researching an unusual job title written in the credits of an AI poster and movie trailer. A biography, phone number, and email appeared in search results when players searched the credit's name online. Players could call the phone number, which lead to a message from another character in the game. As players continued to find and solve clues hidden in more than 30 websites, they were immersed further in the story world of *The Beast*. The ARG also included physical events in New York City, Chicago, and Los Angeles that gave participants free gifts. *The Beast's* developers even created puzzles that required players who attended related events to work with players who did not (Lang, 2011).

The Beast used elements of surprise, ambient marketing, and buzz marketing to generate excitement around the game and held physical events that required audience participation to get players to solve clues and experience the storyworld. Both of these transmedia examples were intended to drive audiences to the box office, and transmedia branding and guerilla marketing were used to create value and a connection for audience members.

Literature suggests that as marketing evolves with technology, audience depend more on experiences when decided what brand to engage with. Technology provide experiences and has also influenced how audiences learn about products and services, especially with social media and online networks. Literature also suggests that transmedia branding and guerilla marketing tactics like emergent narratives and ambush-marketing can be used as a tool for reaching audiences in physical environments to surprise and educate audience members about a brand. These concepts from history and literature informed the following chapters, including the design and development of this creative project.

Chapter 3: Project Design

Using a human-centered approach known as design thinking, this project was developed in three distinct phases: research, development, and implementation. Design thinking, a creative problem solving process, can be defined by Tim Brown, CEO of IDEO as “a human-centered approach to innovation that draws from the designer’s toolkit to integrate the needs of people, the possibilities of technology and the requirements for business success.” (IDEO, 2017) The goal of this project is to educate adults aged 18 to 35 years old of the value of the Muncie Public Library makerspaces. First, a number of ethnographic research methods, including content analysis, semi-structured interviews, and observations, were conducted to inform an understanding of key stakeholders’ relationship with the Muncie Public Library makerspaces. Then, key findings from the ethnographic research inspired the development of a transmedia branding campaign. Prototypes were developed using a transmedia branding framework and were presented at low-fidelity to key stakeholders to inform a pilot launch plan that a transmedia branding campaign for the Muncie Public Library makerspaces.

Partnership

This project was developed in partnership with Connection Corner, a branch of Muncie Public Libraries (MPL). Connection Corner primarily serves the Whitely Community in Muncie, Ind. and was originally founded as a paperless library branch dedicated to 21st Century skills, such as critical thinking, creativity, and collaboration through the use of technology. The Maring-Hunt Library, located outside of Downtown Muncie, also has a makerspace called the Maker Loft. Both locations aim to provide a comfortable place for visitors to be creative and productive through experiential learning. The MPL makerspaces have a wide variety of

audiences, ranging from children to adults; however, only a small percentage of the Muncie Community uses the tools and technology that both makerspaces offer. The target audience of this project is adults in the Muncie community aged 18 to 35. This project aims to build a transmedia branding campaign that educates the target audience about the value of the MPL makerspaces. The three distinct parts of this project – research, development, and implementation – are outlined in Table 2.

Phase	Description
Research	<i>Research</i> included a content analysis, observations at the MPL makerspaces, semi-structured interviews with similar experts in the makerspace world and a survey with current audience at the MPL.
Development	<i>Development</i> included ideation sessions with key stakeholders, a survey with prospective audience and low-fidelity prototypes.
Implementation	<i>Implementation</i> included a pilot launch of the transmedia branding campaign

Table 2. This creative project went through three stages including research, development, and implementation.

Participants and stakeholders

Participants included 30 adults between the ages of 18 and 35 who live or work in Muncie, Ind. Participants engaged in several activities, including ethnographic research, ideation, prototyping, and/or prototype testing and were randomly chosen depending on if they were in attendance at the Library Makerspaces or the Pop-Up Makerspace event. Key stakeholders for this study include MPL staff, makerspace experts, and current and prospective audiences of the MPL makerspaces.

Research procedure

Research and development are the key parts to the design thinking procedure implemented for this creative project, as shown in Table 3. Ethnographic research was conducted

first to learn about the values, needs, and perceptions of adults in the Muncie Community between the ages of 18 and 35 in relation to the Muncie Makerspaces. Then, key findings from ethnographic research inspired development of a transmedia branding campaign in which ideation and prototyping sessions were conducted with key stakeholders. Prototypes were developed using a transmedia branding framework and were presented at low-fidelity to key stakeholders to inform a pilot launch plan for a transmedia branding campaign for the Muncie Public Library makerspaces.

Type of study	Number of participants
<i>Ethnographic Research</i> consisted of semi-structured interviews, observation, surveys, or content analysis. These activities were designed to better understand the target audience's perceptions and knowledge of existing makerspaces in the community.	45 (36 prospective audience, 7 current audience, 3 similar case interviews)
<i>Ideation Sessions</i> were conducted with MPL staff and generated ideas for the final design solution including constraints, requirements, similar cases, and ideas.	4

Table 3. Participants engaged in two types of research that was used to inform the transmedia branding campaign.

Content Analysis

A content analysis of the events, resources, and activities for adults aged 18 to 35 years old was conducted to better understand the two MPL makerspaces. Data collected during content analysis was coded to identify key themes centered on technology, books, games, and all-ages and were used to survey prospective audience members on what tools they would engage in

Observations

Observations were conducted at Connection Corner and the Marring-Hunt makerspaces over two weeks to understand: 1) how adults interact with the physical space, and 2) what tools were used the most by adults. Observations were also conducted in makerspaces outside of the MPL system, including [RUCKUS](#) Indy located in Indianapolis and the Carmel Clay Digital Media Lab in Carmel, Ind. Observations were done in these locations to understand: 1) how other makerspaces market to their communities and 2) how these makerspaces cater to the creative needs of adults. Observation protocol can be found in Appendix A.

Survey: Current MPL Makerspace Visitors

A survey consisting of a systems usability scale and four open-ended questions was given to current MPL makerspace visitors to understand 1) what current visitors enjoy about the MPL makerspace, 2) what the MPL could improve, and 3) a general perception of the MPL Makerspaces from the visitor's point of view. Full survey can be found in Appendix A.

Survey: Prospective Users of MPL Makerspace

A survey consisting of nine questions was given to a pool of prospective users to understand 1) the overall perception of a makerspace, 2) what types of tools and technology interest this group, and 3) what would encourage this group to use a makerspace. Full survey can be found in Appendix A.

Ideation Sessions

Brainstorming sessions were conducted to f with key stakeholders, including MPL staff to elicit ideas for a transmedia branding campaign, including the demographic and personality of

the prospective audience, the types of engagement the campaign should encourage, and project requirements. The ideation protocol can be found in Appendix A.

Design and development



Figure 3. Using stories about Muncie Leaders, this project titled “Create Muncie” will communicate the value of the tools, resources and events in the Muncie Community through storytelling on a website and social media accounts. Additionally, Create Muncie will host a physical event called “A Pop-Up Makerspace” built in partnership with the Muncie Public Library where makerspace activities are brought to high-populated locations. This launched on Thursday May 4, 2017.

After design thinking sessions were conducted, low-fidelity prototypes were created using the transmedia branding framework to promote the MPL brand, shown in Figure 3. Low-Fidelity prototypes, shown in Appendix B, included the infrastructure and user experience journey of the project design framework. In transmedia branding, a brand’s story is promoted through multiple platforms like social media, physical environments, websites, or interactive media. Transmedia branding campaigns share a common set of design elements in which a narrative is told through various media channels and provides certain calls to action for audience

members to interact with a specific brand. Another non-traditional marketing technique called ambush-marketing, commonly used in physical environments and creative place-making to surprise and alert prospective audience members, was used. Ambush marketing is a common guerilla marketing tactic. Chapter 4 explains how research results informed the body of the project.

Chapter 4. Body of Project

In a Pew research study held in 2016, 69% of U.S adults aged 16 and older reported libraries contribute “a lot” to their communities by providing a safe place for people to spend time (Horrigan, 2016.) Additionally, libraries are aligning with digital needs of communities but are having trouble serving all people due to the differing needs and values of audience members. This project combined key findings from ethnographic research and ideation sessions to create a marketing campaign that focuses on educating adults aged 18 to 35 years old of the value of the Muncie Public Library makerspaces.

Ethnographic Research Themes

Ethnographic research for this project consisted of semi-structured interviews, observations, surveys, and a content analysis designed to better understand the target audience’s perceptions and knowledge of existing makerspaces in the Muncie, Ind. community, as well as how existing visitors use the space. From this research three key themes emerged. The following sections define and explain those themes.

Theme 1: Library Makerspaces are perceived as “safe places” for patrons to spend time

Libraries in general are known as “safe places” for patrons to visit because of the wide audience and needs it serves. Makerspaces are also considered “safe places” that sometimes exist to appeal to certain audiences more than others like elementary school students, business start-ups or digital media. For example, according to one interviewee who is a member of the Carmel Clay Digital Media Lab Staff , “this [digital lab] space is for digital creativity. We invite people from all backgrounds and learning levels to work in this space.” Connection Corner staff have

concluded that it lacks an 18-35-year-old audience because it is open during the times most adults could be at work. Additionally, this audience group doesn't always need a "safe space" and can research tutorials or other resource online to learn how to use digital tools, which makes it more difficult to reach this specific age group.

Theme 2: Makerspaces increase accessibility to computers, digital creative resources and up-to-date tools in communities like Muncie, Ind.

Connection Corner is the MPL's only digital library and is located in the Whitley Community on the northeast side of Muncie. Connection Corner and the Maker loft at Maring-Hunt are the only MPL makerspaces in the MPL library system and both aim to connect people to computers, up-to-date software, STEM education games, and digital creative resources like the Adobe Creative Suite. The MPL Makerspaces are located close to elementary schools and offer a positive place for students to learn digital technology like 3D printing and various games after school. Tools that the MPL Makerspace offers to all ages include: Green screens, sound booths, recording equipment, drones, printers, movie and photo editing software, iPads, iMac computers and more. The MPL strives to continue offering these tools to the community because some might have a harder time gaining access than others.

Existing users of the MPL makerspaces refer to these places as positive learning environments that are appreciated in areas like Muncie, Ind. This finding is best represented by the following quote pulled from the current makerspace visitor survey: "The service is great and welcoming. These are resources that are fun and increase accessibility for people in Muncie." Another patron noted that, "We need a couple more 'Connection Corners' dispersed throughout Muncie, preferably in the downtown area because of the resources available." The MPL has a

library branch located in Downtown Muncie but this location specializes in genealogy and historical documentation and only offers a computer lab.

Theme 3: Makerspaces should provide opportunities for patrons to connect with others

Prospective audience members reported they feel strongly about building connections with likeminded people. When asked, “What would encourage you to visit a makerspace?” most survey participants responded with a similar answer: “Knowing that I could learning something alongside others who share similar interests with me.” Another survey participant responded with, “I would visit a makerspace just knowing other interest parties would attend and share ideas.” Additionally, Current users of the MPL makerspace claim they would recommend the makerspace to their friends.

When asked what items prospective audience members were interested in, WiFi, iMac Computers, Photography, Art, and Book Clubs were the most common items selected. Figure 4 illustrates these findings for patrons of both Muncie Public Library Makerspace locations, where designated areas were dedicated to community boards and information about businesses, resources, and community groups that might be of interest to patrons.

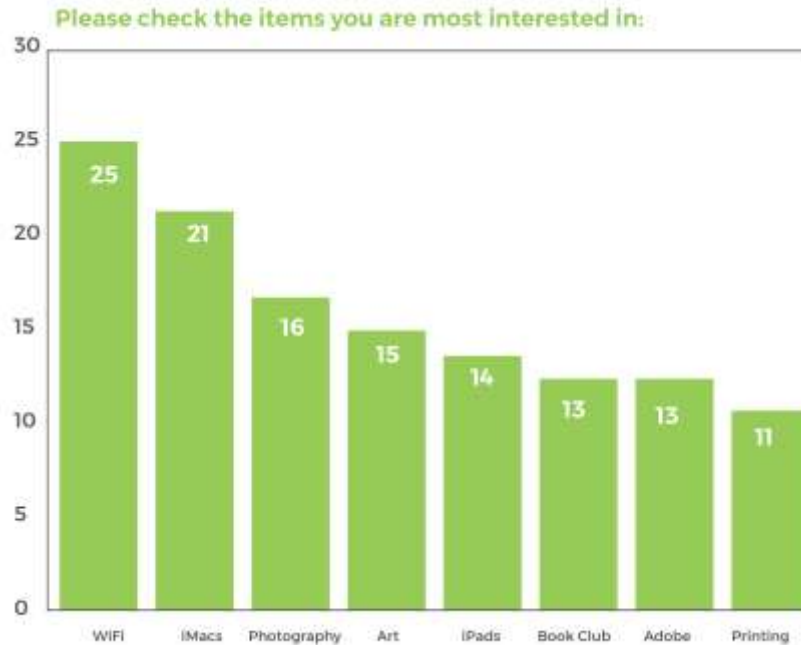


Figure 4. Prospective audience members were asked to choose the items they were most interested based on the digital tools offered at the MPL, chosen from the content analysis done. Participants chose WiFi, iMacs, and Photography of their top three items.

Ideation Session Themes

Brainstorming sessions were conducted with MPL staff members to generate ideas for the final design solutions. Results from brainstorm sessions yielded constraints, requirements, similar cases and general ideas for the body of the project. This creative project was created with the constraints that 1) Makerspaces should be inclusive to all people of all background and all skills and 2) Makerspaces should be a safe space for people to create, learn and teach. Table 4 represents additional key themes pulled from ideation sessions with MPL Staff that were used to create this creative project.

Key Themes from Ideation Session		
<i>Digital Media Themes</i>	<i>Program Themes</i>	<i>Mission Themes</i>
Spotlights of creators	Patron-planned programs	MPL should be known for the network of creators.
Interactive website	Social-media driven promotion	Creators should guide community to attend events at the MPL.
Cheers for patrons	Embed in Muncie, Ind. Community	Creators should encourage others to use makerspace.

Table 4. This table represents a relevant key themes derived from Ideation Sessions conducted with MPL staff members. Results suggests that these themes should be represented in the final project design.

Project Design

The goal of this creative project is to create a transmedia branding campaign that inspires 18 to 35 years olds to use digital tools and attend events at and use resources provided by the Muncie Public Library. This project is designed using a communication framework in which information about a brand is packaged into a cross-platform narrative that ultimately facilitates interaction and engagement with a brand (Tenderich, 2014). Ultimately, this is facilitated through an emergent narrative and ambush-marketing campaign called a “Pop-Up Makerspace,” which leads to an online network for makers in the Muncie community known as “Create Muncie” as represented in Figure 5. Prototypes of final design solutions can be found in Appendix B.

Ultimately, a user is exposed to the experience at a mysterybox and is encouraged to participate in an activity that represents the MPL makerspace resources. This activity immerses participants in MPL events, resources and staff as well as the Create Muncie network.

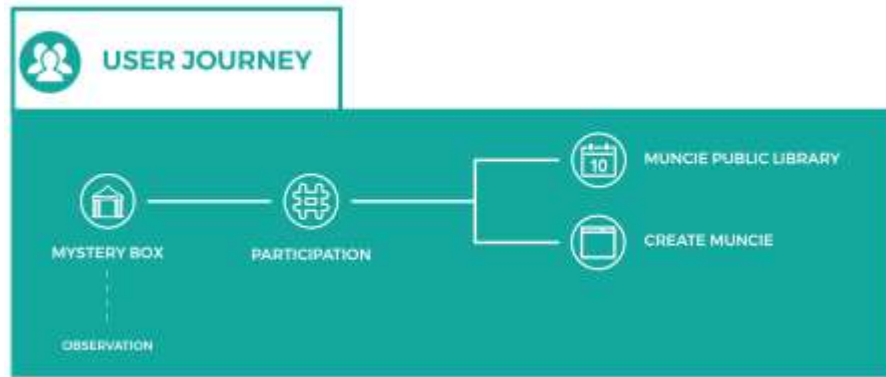


Figure 5. A user is emerged into the experience at a mystery box and is encouraged to participate in an activity. This activity leads users to Muncie Public Library events and resources, as well as the Create Muncie network.

Mystery Box: Pop-Up Makerspace

The main point of entrance for users is through an emergent narrative and ambush-marketing campaign called a “Pop-Up Makerspace.” This is represented as a mystery box because it leads participants to the Muncie Public Library and Create Muncie networks, as pictured in Figure 4. The Pop-Up Makerspace was built in partnership with the Muncie Public Library and took place on May 4, 2017 from 6 to 8 p.m. during a monthly event called “First Thursday” when downtown business stay open after hours and offer the Muncie community activities, food, and events. This location and event was chosen based on the finding that 18-35-year-olds aren’t always able to come in during the limited times the MPL Makerspaces are open. The Pop-Up Makerspace took place indoors at MadJax, one of the Muncie Makerspaces for business owners and had three people lead the Pop-Up. The Pop-up makerspace has the following objectives:

1. Educate about the MPL Makerspace tools, events and resources;
2. Provide a tutorial to one or more of the digital tools offered at the MPL;
3. Connect to the Create Muncie network.

Figure 6 shows what the Pop-Up Makerspace looked like. The Pop-Up Makerspace had three Mac Computers with the Adobe Creative Suite, a product that the MPL Makerspaces regularly promotes as their top resource. Using the computers, two people assisted participants in creating a portrait photo in Photoshop using basic photo editing tools, shown in Figure 7. Photoshop was chosen as the premise of the tutorial because Photography was one of the items prospective audience members were interested in when surveyed.



Figure 6. The Pop-Up Makerspace was held under a tent, and had three Mac computers from the Muncie Public Library, complete with the Adobe Creative Suite. The Pop-Up Makerspace had a total of 40 participants on May 4, 2017 and is intended to be implemented regularly by the Muncie Public Library Staff.



Figure 7. Three visitors of the Pop-up Makerspace spend time learning a how to cut out portraits and use Photoshop tools to edit photos.

Additionally, there was a separate table that held several MPL resource brochures, upcoming event calendars, bookmarks. These items were all provided by the MPL and the MPL Director of Technology spoke with participants about the opportunities available. This physical event was promoted on the Muncie Public Library social media, online event boards, through community organizations such as MadJax and Downtown Muncie Development and with paper flyers that were posted around Muncie.

Participants

At the Pop-up makerspace, users were encouraged to 1) engage in a short, 5-min tutorial that teaches basic Photoshop, one of the digital tools offered at the MPL, 2) receive information about MPL Makerspace tools, events and resources, and 3) respond to one of three prompts connecting to Create Muncie. Participation was also encouraged on social media by using #CreateMuncie and at CreateMuncie.org. Examples of what users created at the Pop-Up Makerspace are shown in Figure 8 and examples of the Create Muncie prompts and responses are presented in Figure 9.



Figure 8. Participants of the Pop-Up Makerspace engaged in a short tutorial that involved cutting out photos, working in layers and transforming objects in Adobe Photoshop.

Represented here are three examples of the photos created at the Pop-Up Makerspace. Photos were also posted to the [MPL Facebook page](#).

Visitors who did not choose to participate but still stood around to watch what was going on can be classified as observers. After participating in the Pop-Up Makerspace and the Create Muncie network, visitors were invited to attend more events at the MPL and check in with Create Muncie by liking the social media accounts.

NAME: JESSICA	AGE: 23
IF I COULD CREATE ANYTHING TO BETTER MY COMMUNITY, I'D CREATE...	
<i>A graffiti wall for high school students to express their art.</i>	
CREATE MUNCIE	

NAME: DUNCAN	AGE: 13
THE COOLEST THING I EVER CREATED WAS...	
<i>A functioning robot</i>	
CREATE MUNCIE	

NAME: JOHNATHAN	AGE: 38
I LIKE TO CREATE...	
<i>Art :)</i>	
CREATE MUNCIE	

Figure 9. Participants of Create Muncie are asked to respond to one of three prompts that illustrate the need to connect makers and creators to one-another in Muncie. This is a sample from the responses collected at the MPL Pop-up Makerspace.

Create Muncie

Given that prospective audience members reported they feel strongly about building connections with like-minded people, Create Muncie is envisioned as an online network for creators in the Muncie community to engage in a positive network that provides inspiration, a passage to events and stories about creators in the community. Create Muncie is facilitated primarily through a website ([CreateMuncie.org](#)) and through social media accounts on Twitter, Facebook and Instagram, with the objectives to 1) recognize creators at all levels who are veterans in the community and new to Muncie, 2) provide an inside look at makerspace tools and events, and 3) provide an outlet for makers to document their work and experiences at the MPL

and other Makerspaces in Muncie. There are three main pages on CreateMuncie.org, including a page dedicated to the creators in Muncie, an events page consisting of upcoming events in the Muncie community, and a space where visitors can respond to the Create Muncie prompts.

Create Muncie Homepage

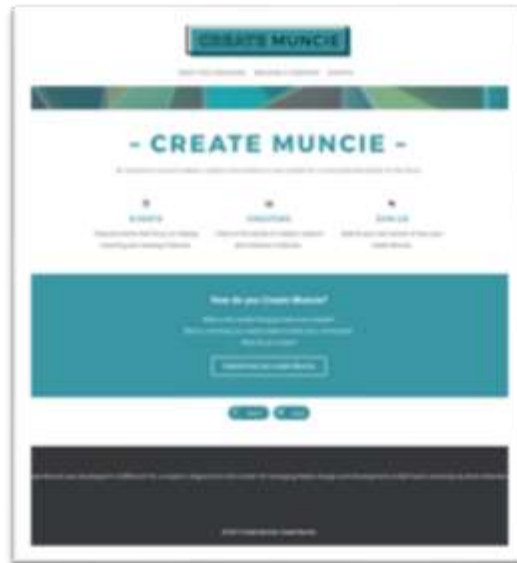


Figure 10. Create Muncie’s [homepage](#) teases to the contents of the website including events, how to become a creator and how to learn more about the .

There are four pages on CreateMuncie.org: Home, Meet the Creators, Become a Creator and Events. The homepage of Create Muncie is ultimately meant to tease to the contents of the website. Website users can submit to a Create Muncie Prompt and learn more about Muncie events and creators by exploring the homepage links

Muncie Creators

Muncie Creators is a page dedicated to the people who have participated in Create Muncie, whether that is by submitting to one of the Create Muncie Prompts or have submitted their own version of how they create Muncie. Essentially, these are profiles of creators living,

working and making in Muncie, Ind. There are five profiles that lead to individual stories, created based on key themes reported in ideation sessions with MPL staff. Additionally, responses to the Create Muncie prompts are displayed on this page.

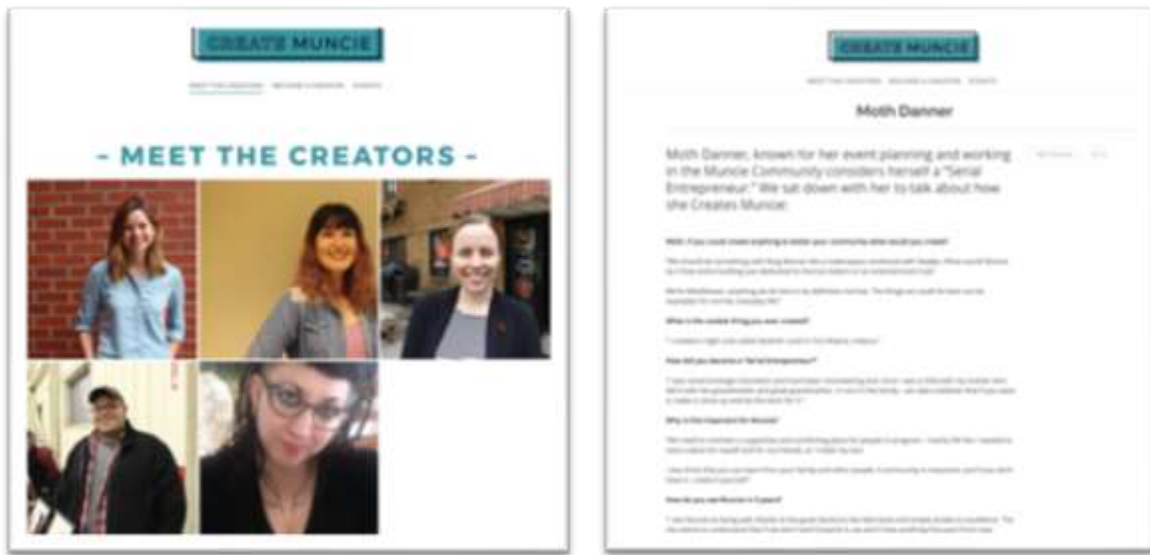


Figure 11. The Muncie Creators page on CreateMuncie.org displays stories of individuals in Muncie who are doing things to better the community through outreach, events, initiative or artwork.

Become a Creator

The Become a Creator page encourages users to submit responses about how they personally create Muncie. Three prompts focus on positive things that people are doing in the community and are displayed on rotation, shown in Figure 12. The following prompts are asked:

1. What is the coolest thing you have ever created?
2. What do you like to create?
3. If you could create anything to better your community, what would you create?

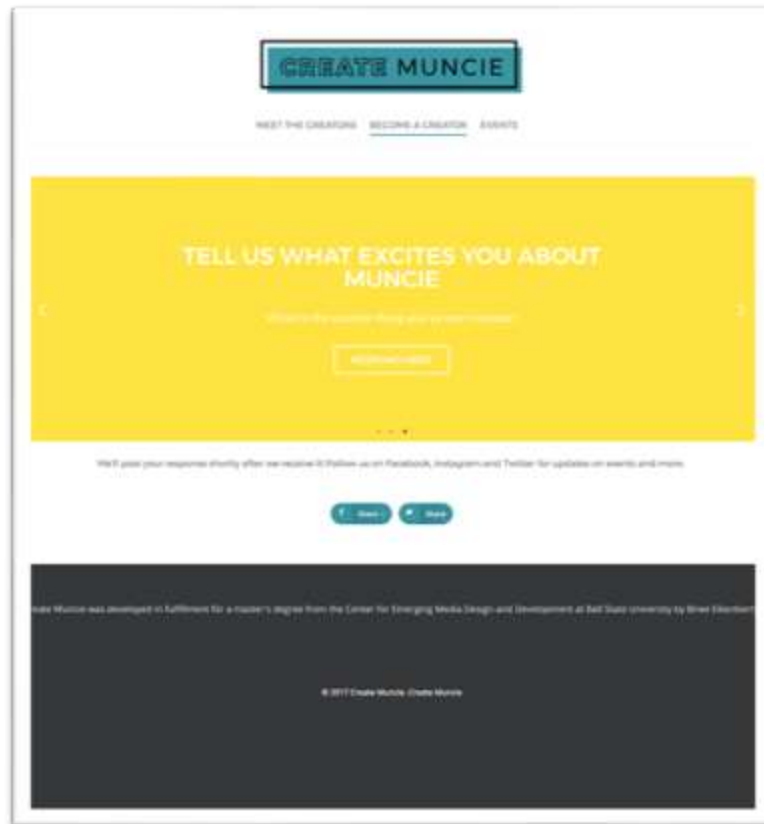


Figure 12. The [Become a Creator](#) page asks users to submit to one of three prompts that focus on positive things people in the community are doing or positive things community members can do. Responses to these prompts are displayed on the Muncie Creators page of CreateMuncie.org.

Create Muncie Events

The Events page on CreateMuncie.org chronicles events in Muncie that are present by various community organizations, shown in Figure 13. Events featured on this page focus on creative resources, art, book clubs, and general community events and are meant to educate and encourage website visitors to attend. Individual events link to a separate page that provides more information.


Social Media	Example Post	Handle
Facebook		Create Muncie

Table 5. A social media campaign was created for Create Muncie to reach more members of the Muncie community who are 18-to35-years-old. This post is an example of the Facebook posts shared on the Create Muncie account.




Social Media	Example Post	Handle
Twitter		@CreateMuncie
Instagram	 <p>Caption: How can you #CreateMuncie? By doing something you love. What do you like to create? Tell us in the comments.</p>  <p>Caption: Downtown Muncie has a rich history. Does anyone know where this photo was taken? Hint: it's now covered in brick.</p> <p>#CreateMuncie #throwbackthursday#tbt #oldphoto</p>	@CreateMuncie

Table 6. A social media campaign was created for Create Muncie to reach more members of the Muncie community who are 18-to35-years-old. These posts represent what was shared on the Create Muncie Twitter and Instagram accounts.

Chapter 5. Discussion

The goal of this creative project was to create a transmedia branding campaign that inspires 18 to 35 years olds to use digital tools, attend events, and use resources provided by the Muncie Public Library. It was designed using a communication framework in which information about a brand is packaged into a cross-platform narrative that ultimately facilitates interaction and engagement with a brand (Tenderich, 2014). This experience merged a transmedia branding framework with guerilla marketing tactics to create an experience called a “Pop-Up Makerspace,” which led to an online network for creators in the Muncie community known as “Create Muncie.” To consider this project a success the following objects should have been met, also described in Table 7.: 1) Combine a transmedia branding framework with guerilla marketing tactics to create an experience. 2) Engage 18 to 35 year olds in MPL resources and the Create Muncie network. 3) Provide an outlet for makers to document their work and experiences at the MPL and other Makerspaces in Muncie.

Engage 18-35 year olds in MPL resources and the Create Muncie network

This creative project aimed to inspire 18 to 35 year olds to use digital tools, attend events, and use resources provided by the MPL. In total, there were 30 participants in the Pop-up Makerspace and of those participants, 80 percent were between the ages of 18-to 20-years-old. Although 80 percent of participants in the Create Muncie prompts and Pop-Up Makerspace were between 18 and 30 years old, the project could expand the target demographics to all Muncie community members and additional audience research would be conducted for a larger audience scope. Likewise, expanding the age range for the audience could help grow the Create Muncie network.

Objective	Measurement
Engage 18-35 year olds in MPL resources and the Create Muncie network	80 percent of the participants who responded to Create Muncie Prompts were between the ages of 18-to 20-years-old
Participants should engage in a short 5-min tutorial that teases to one or more of the digital tools offered at the MPL	30 Participants at the Pop-Up Makerspace
Participants should respond to one of three prompts connecting to Create Muncie	25 Participants responded to Create Muncie Prompts
Create Muncie should provide an outlet for makers to document their work and experiences at the MPL and other Makerspaces in Muncie	Achieved by using #CreateMuncie and responding to Create Muncie prompts
Create Muncie should recognize creators at all levels who are veterans in the community and new to Muncie	5 creators are recognized on Create Muncie, plus 25 who respond to the Create Muncie prompts
Create Muncie should provide an inside look at makerspace tools and events	11 events featured on Create Muncie and resources to 5 Muncie places with resources

Table 7. A set of five objectives must be met in order to consider this creative project a success. The left column represents the objective and the right column represents how the objective was measured.

Provide an outlet for makers to document their work and experiences at the MPL and other Makerspaces in Muncie

Literature suggests that in order for a campaign to truly be a transmedia, audience participation is required. Participants of this transmedia branding project were encouraged to submit responses about creating like the following, as well as use of #CreateMuncie on social media: 1. What is the coolest thing you have ever created? 2.What do you like to create? 3. If you could create anything to better your community, what would you create? This form of participation provided an outlet for participants to document their work and experiences of

creating at the MPL, and outside in the Muncie community. In fact, 25 of the 30 participants of the Pop-Up Makerspace responded to the Create Muncie prompts.

In addition to meeting the project objectives, this creative project contributes to a variety of initiatives that occurred over a few months after this project took place. First, the MPL Makerspace staff is continuing the Pop-Up Makerspace program during more Downtown Muncie Development's First Thursday events. Additionally, ethnographic research done for this project influenced a discussion with MPL staff about how they might receive feedback from patrons and the Muncie community. As a result, focus groups have been scheduled monthly to gather patron and community feedback about their experiences at the library and what could be done to improve the library. The MPL intends to use feedback from these focus groups to create new programs tailored to what visitors want.

Based on the success of the Pop-up Makerspace, the MPL leaders stated they intend to continue this program; however, a few things could be done to improve and maintain creative project. The pop-up makerspace could continue to be a monthly or seasonal program that features new resources and/or tutorials. Ethnographic research found that the 18 to 35 year old audience polled is most interested in learning more about WiFi, iMac Computers, Photography, Art, and Book Clubs. The first Pop-Up Makerspace launched during Downtown Muncie's First Thursday and was held in MadJax, another Muncie makerspace that proved to be a successful location. If the MPL continues programs related to the Pop-up Makerspace, a new community day could be created and dedicated to just the MPL system to create even more brand awareness.

While the Create Muncie network was created as a larger network connected to the Pop-Up Makerspace, it has proven to be sustainable based on the short duration it was active online. The MPL Pop-up Makerspace and Create Muncie network has already inspired members of the

Muncie Community to share and participate in the Makerspace environment, especially on social media. Figure 14 illustrates one user's contribution based on prompts on social media.

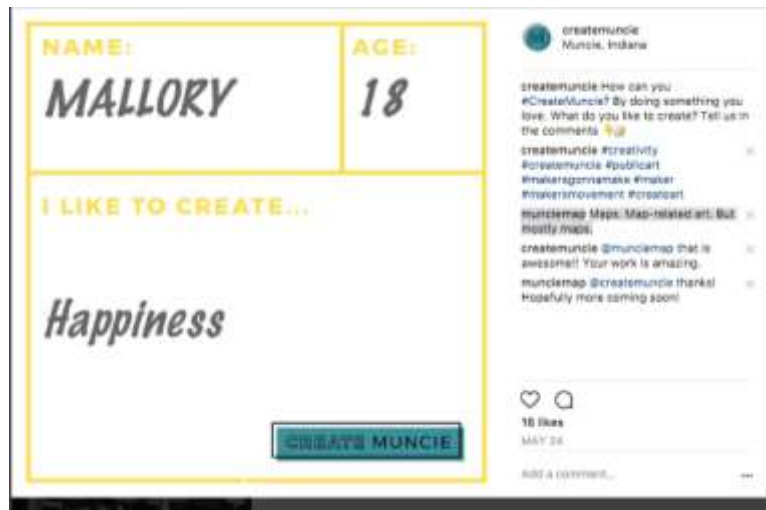


Figure 14. A user responded to a post asking on the Create Muncie Instagram account that asks what people like to create in Muncie. This specific user responded with “Maps. Map-related art. But mostly maps.” (sic)

In order to keep this momentum, the Create Muncie platforms including CreateMuncie.org, the Create Muncie Facebook page, and Instagram and Twitter accounts will be maintained at a small scale. The Create Muncie network could continue to seek participation by audience members through installations or programs dispersed around Muncie that ask the existing set of prompts. Participation could also be encouraged through future MPL Pop-up Makerspaces or new experiences where individuals are able to use tools and resources from other Muncie organizations. Additionally, the Create Muncie network could provide more multimedia or interactive stories on CreateMuncie.org to enhance the events, resources or voice of the Muncie Creators.

Literature explored in this creative project suggests that non-traditional marketing specifically related to advertising and promotion commonly uses avenues like the Internet,

mobile devices, video games, virtual reality, and transmedia storytelling (Miller, 2004) to engage audiences. This creative project started as an initiative to raise awareness of the Muncie Public Library Makerspaces through a transmedia branding campaign targeted at 18 to 35 year olds by also using tactics from Guerilla Marketing in the form of a Pop-Up campaign. Additionally, the Pop-up Makerspace and Create Muncie involved various community organizations and leaders, such as MadJax and Downtown Muncie Development and gathered community member's perspectives and stories to create a narrative about the big and small creative movements taking place in the Muncie Community.

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Outside Evaluators

Faith Kellermeyer:

Social Media & Digital Marketing Coordinator at Drexel University College of Computing & Informatics

Related Experience or Knowledge: MA in Communication Studies + 4 years of experience in communication and recruitment management

Relationship to Student: Previous Project Manager for EMDD

Project Design and Concept

Tick one of the following boxes	Excellent	Good	Poor
Please rate how well the student articulated the problem space defined for this project.	x		
Please rate the quality of the design solution developed to address the problem space.		x	
Please rate how well the objectives of the project's stated design have been met.		x	
Please rate the extent to which the project makes a significant contribution to its genre.	x		

Please provide brief comments about the overall quality of the project design and concept:

I'm left curious about some aspects of the project design. I think more detail about your methodology (how you sampled participants, how you coded to find those 3 themes, more specifics on how developed your pop-up experience, etc) would have made it easier for me to follow the importance of this project for future creators/researchers.

Research and Writing

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall quality of the writing associated with the project.		x	
Please rate the extent to which the literature review demonstrates a critical understanding of the relevant background literature for the creative project.		x	
Please rate the degree to which the writing involved meets the		x	

expectations of the field and/or genre.			
Please rate the overall quality of the research conducted for this project.		x	

Please provide brief comments about the overall quality of the research and writing:

The research left me wanting more—you obviously dug into the history of marketing and advertising, but I would have liked to have seen research more specific to how people have marketed DIY venues and educational technology experiences specifically. By the time your lit review ended, I was hoping for more of an explanation as to *why* transmedia and guerilla marketing were the right decision for this particular project. I also would have liked to have seen more practical examples related to what you’re doing—less about how video games/movies make use of this type of marketing and more about how transmedia marketing has been used outside of that culture. Why might this type of marketing work with 18-35 year-olds? Why might a makerspace be a good place to try this type of marketing? Researching the answers to those kinds of questions would have been worth some more digging into the literature that a broad explanation of the history of marketing.

Also would have liked to see more connections in the discussion section to your research and explanation for what you think might come of this project. The writing quality was not bad, just very brief and left me wanting to know more.

Your writing is generally clear and concise. A few typos/annotation errors here and there but nothing too distracting from the writing itself.

Graphic Design and/or Project Presentation

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall graphic design and/or presentation quality displayed in the project.	x		
Please rate the quality of the execution of the project.	x		
Please rate the overall usability and/or user experience associated with this project.	x		
Please rate the degree to which the graphic design and/or presentation matches the overall message/tone/focus of the project.	x		

Please provide brief comments about the overall quality of the graphic design and/or project presentation:

No surprise—you’re an excellent designer and well-versed in UX/usability. After reading the creative project, I revisited Create Muncie and I’m impressed with how well you delivered. I hope the library finds ways to take advantage of the digital assets you created and follows your lead when it comes to user experience.

Storytelling:

Tick one of the following boxes	Excellent	Good	Poor
Please rate the degree to which the storytelling associated meets the objectives laid out for this project.		x	
Please rate the extent to which the storytelling is engaging.	x		
Please rate the extent to which the narrative is cohesive and/or sensible for the goals of this project.		x	
Please rate the level of creativity exhibited by the storytelling in this project.	x		

Please provide brief comments about the overall quality of the storytelling:

It seemed like storytelling wasn't as much of a key element in this project as design and research. It read to me more like a practical marketing research piece than a story-based creative project. I appreciated the narrative elements included on CreateMuncie and how they helped connect your participants to a sense of everything that's going on in the Muncie creative scene. While it's less of a narrative method of storytelling/building, I think you did a great job using visual elements in your pop-up makerspace, social media, and website to create a cohesive world for folks who took part in your experience.

Loren McClain

Administrative Specialist II / Webmaster at the Muncie Public Library

Related Experience or Knowledge: I currently serve as the Webmaster and Social Media Coordinator at Muncie Public Library, and I also head up the Geek Squad Committee, which deals with system-wide technology problems and concerns. In my time in this position, I oversee all PR that comes through the library, and have recently built the new MPL website.

Relationship to Student: Brie served as an outside respondent to our Connection Corner location and worked with the team in order to create several pop-up maker space events, as well as initiated a survey detailing how people see technology and maker spaces in general.

Project Design and Concept

Tick one of the following boxes	Excellent	Good	Poor
Please rate how well the student articulated the problem space defined for this project.		X	
Please rate the quality of the design solution developed to address the problem space.		X	
Please rate how well the objectives of the project's stated design have been met.	X		
Please rate the extent to which the project makes a significant contribution to its genre.	x		

Please provide brief comments about the overall quality of the project design and concept:

The library does not utilize “ambush-marketing” and Brie’s knowledge and resilience to try such a marketing campaign opened up new possibilities for our technology and resources, and how we – as a library system – could use such tactics to drive in foot-traffic. The weakest position I have found in Brie’s project is the lack of attention to detail in signage. There were several posters that were overlooked and not consistent in the details they provided, which strongly fails to address the goal of the pop-up maker spaces.

Research and Writing

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall quality of the writing associated with the project.		x	
Please rate the extent to which the literature review demonstrates a critical understanding of the relevant background literature for the creative project.	x		
Please rate the degree to which the writing involved meets the expectations of the field and/or genre.	x		

Please rate the overall quality of the research conducted for this project.	x		
---	---	--	--

Please provide brief comments about the overall quality of the research and writing:

Generally speaking, Brie's literature review and critical understanding of all material is excellent. While she does have a solid foundation of concept application and research her writing mechanics do need a bit of work to achieve a more concise, fluid, and organic creation. Brie tends to start off many of her sentences with linking verb phrases, which takes away from her poignant speech. Better writing mechanics will come with time and more practice: one example, is the continuity of calling a branch of Muncie Public Library, part of the "Muncie Public Libraries," we are one system with four distinct branches, we are not – technically speaking – a bunch of libraries under one name. Also, there are several instances where branch names were misspelled. The Oxford comma was used in some instances, but was not used at others – consistency is key. Brie continually uses the phrase "the MPL" while that *does* make sense, Brie worked with our PR department on a few instances and we explained we use the phrase "at MPL" or "MPL provided" because of MPL as a system – rather than a singular entity/branch.

Graphic Design and/or Project Presentation

Tick one of the following boxes	Excellent	Good	Poor
Please rate the overall graphic design and/or presentation quality displayed in the project.		x	
Please rate the quality of the execution of the project.		x	
Please rate the overall usability and/or user experience associated with this project.		x	
Please rate the degree to which the graphic design and/or presentation matches the overall message/tone/focus of the project.		x	

Please provide brief comments about the overall quality of the graphic design and/or project presentation:

Brie's graphic designs for the project mesh well with her 90s-inspired Pop-up Makerspace and the design of CreateMuncie.org is minimalistic, but effective – solid A job.

Storytelling:

Tick one of the following boxes	Excellent	Good	Poor
Please rate the degree to which the storytelling associated meets the objectives laid out for this project.	x		
Please rate the extent to which the storytelling is engaging.	x		
Please rate the extent to which the narrative is cohesive and/or sensible for the goals of this project.	x		
Please rate the level of creativity exhibited by the storytelling in this project.	x		

Please provide brief comments about the overall quality of the storytelling:

Brie has a great sense and aptitude for storytelling; she is able to give enough detail to warrant readers to venture more in depth into her project, but also withholds some information until it is the opportune moment to give it out. Storytelling is Brie's strongest area and I highly encourage her to continue to working on her writing mechanics, which will only serve to strengthen her storytelling. By applying a guerrilla advertising tactic, Brie was able to engage with audiences outside of our current demographic and help up develop a starting point on how we need to brand our makerspaces.

APPENDIX A

Project Design Instruments

Observation Protocol

MONTH DATE: LOCATION (TIMES)

Activity (Time)

Brief overview of activity

General Observations (Time)

Total Visitors: (Time)

	<i>Observations</i>	<i>Time IN/OUT</i>
Visitor 1		
Visitor 2		
Visitor 3-4		

Caption: *Observations were conducted at Connection Corner and the Marring-Hunt makerspaces over two weeks to understand: 1) How adults interact with the physical space and 2) what tools were used the most by adults. Observations were also conducted in makerspaces outside of the MPL system, including [RUCKUS](#) Indy located in Indianapolis and the Carmel Clay Digital Media Lab in Carmel, Ind. Observations were done in these locations to understand: 1) how other makerspaces market to their communities and 2) how these makerspaces cater to the creative needs of adults.*

Current MPL Visitors Survey

Date _____ Age: _____ Makerspace Location:

This survey is a part of a project associated with the Ball State University Center for Emerging Media Design and Development. The answers you provide will help create a marketing campaign for the Muncie Public Library Makerspaces. Please remember that there are no wrong answers to these questions. All data received will be maintained as anonymous and no identifying information such as names will appear in any publication or presentation of this project.

Please check the most appropriate box that describes your experience or perception of a Makerspace:

Strongly
Disagree Strongly
Neutral Agree

I think I would visit this space frequently					
I find makerspaces unnecessarily complex					
I thought the tools in this makerspace were easy to access					
I think that I would need help from an employee to use this space					
I think that various elements of the space are well integrated					
I think there is too much inconsistency with this space					
I would imagine that most people could quickly learn how to use tools in this space					
I find this space awkward to use					
I feel confident using this space					
I need to learn a lot of things before I could use this space					
I find this space to be attractive					
I would recommend this makerspace to my friends					

TURN PAGE FOR MORE QUESTIONS ----->

Are you familiar with what a makerspace is?

_____ YES _____ NO

A makerspace is “a place in which people with shared interests, especially in computing or technology, can gather to work on projects while sharing ideas, equipment, and knowledge”

What would encourage you to use a makerspace?

What would make your experience at a makerspace great?

Are you willing to be interviewed to further discuss your experience or perception of a makerspace?

_____ YES _____ NO

If you answered yes, please list your phone number or email:

Name: _____

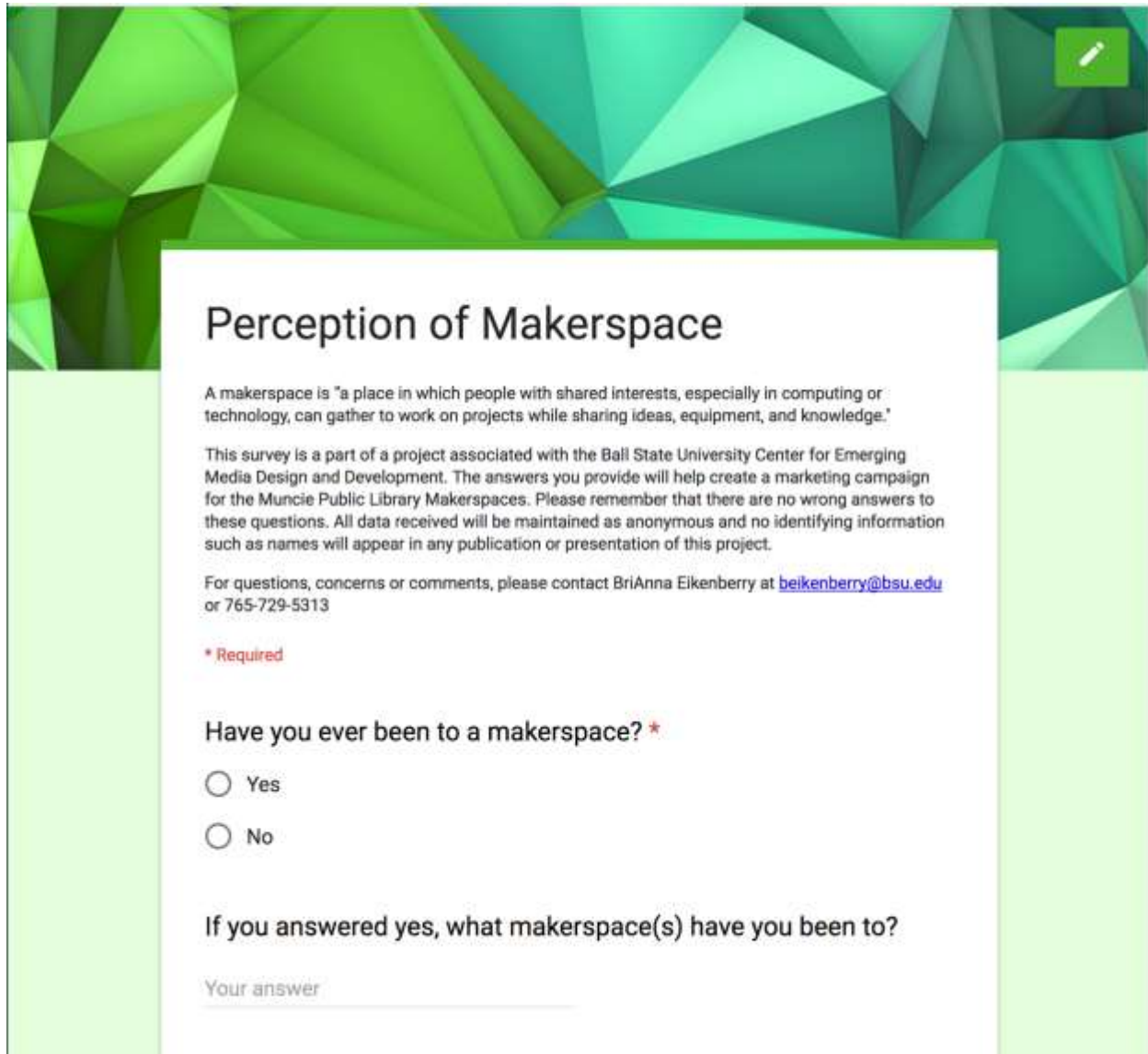
Email: _____

Phone Number: _____

For questions, concerns or comments, please contact BriAnna Eikenberry at beikenberry@bsu.edu or 765-729-5313

Caption: A survey consisting of a systems usability scale and four open-ended questions was given to current MPL makerspace visitors to understand 1) what current visitors enjoy about the MPL makerspace 2) what the MPL could improve on and 3) a general perception of the MPL Makerspaces from the visitor’s point of view.

Prospective MPL Visitors Survey



Perception of Makerspace

A makerspace is "a place in which people with shared interests, especially in computing or technology, can gather to work on projects while sharing ideas, equipment, and knowledge."

This survey is a part of a project associated with the Ball State University Center for Emerging Media Design and Development. The answers you provide will help create a marketing campaign for the Muncie Public Library Makerspaces. Please remember that there are no wrong answers to these questions. All data received will be maintained as anonymous and no identifying information such as names will appear in any publication or presentation of this project.

For questions, concerns or comments, please contact BriAnna Eikenberry at beikenberry@bsu.edu or 765-729-5313

* Required

Have you ever been to a makerspace? *

☐ Yes

☐ No

If you answered yes, what makerspace(s) have you been to?

Your answer

Please check the items that you are most interested in: *

- ☐ iMac Computers
- ☐ Desktop Computers
- ☐ Photoshop
- ☐ Adobe Creative Suite
- ☐ Adobe Premier
- ☐ Garage Band
- ☐ 3D Printers
- ☐ Wi-Fi
- ☐ Ipads
- ☐ Microsoft Surface
- ☐ Printing
- ☐ Stop-motion animation
- ☐ Wacom Drawing Tablet
- ☐ Photography
- ☐ Recording music
- ☐ Green Screen
- ☐ Video
- ☐ Flight simulation
- ☐ Drone (Quad Copter)
- ☐ Computer Aided Drafting (CAD) software
- ☐ Community Events
- ☐ Book Clubs
- ☐ Art
- ☐ Other: _____

What would encourage you to visit a makerspace? *

Your answer

Additional comments:

Your answer

About You:

What is your age?

Your answer

Are you willing to be interviewed to further discuss your perception of a makerspace? *

☐ Yes

☐ No

If you answered yes, please list your name:

Your answer

If you answered yes, please list your email and/or phone number:

Your answer

SUBMIT

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Google Forms



Ideation Protocol

Connection Corner Brainstorm & Ideation Session

January 5, 2017 • Transmedia Branding for Makerspaces

Agenda

Introduction

Our Goal

How We Brainstorm

Phase 1: Audience Identification

Phase 2: Audience Engagement Matrix

Phase 3: Bad Audience Engagement

Phase 4: Good Audience Engagement

Conclusion

Our Goal

The goal of this project is to educate adults ages 18-to35-years old of the value of the Muncie Public Library makerspaces. Today we will identify our prospective audience and will generate ideas about how we might engage our audience. We will be using brainstorming exercises to generate ideas focused on these topics.

How We Brainstorm

In each phase, we will ask you to write down 3-5 ideas that answer a specific question. Write each idea on a separate sticky note. Answers should be written concisely and quickly - in three to four words at most. You will have 2-5 minutes to write as many ideas that you can think of, depending on the prompt. This method will help produce a bunch of ideas without getting overwhelmed with details.

When time is up, we'll have a guided discussion. We will group all of the answers from your sticky notes into categories. By the end of the discussion, we'll have a wall of post-its that show all of the connections between your ideas. We will walk away from each session with insights that will be used to create final design solutions.

Some phases may require individual voting. Each participant will be able to vote on their top three favorite ideas, using the numbers 1, 2 and 3 (1 being your most favorite idea). The idea with the lowest value wins.

Audience

An exercise to identify the personality of our prospective audience.

We have discussed targeting 18-35-year-olds in Muncie, Ind. for our prospective audience. Now we should define who they are

Prompt 1: Spend 2 minutes writing keywords that describe our prospective audience (18-35-year-olds in Muncie.) Write one word on each sticky note.

Engagement Matrix

An exercise designed to develop the various components of an experience.

Prompt 2: Spend 2 minutes writing ways we might engage our audience on your sticky notes. Write one idea per sticky note. Where does this type of engagement fall on the engagement matrix?

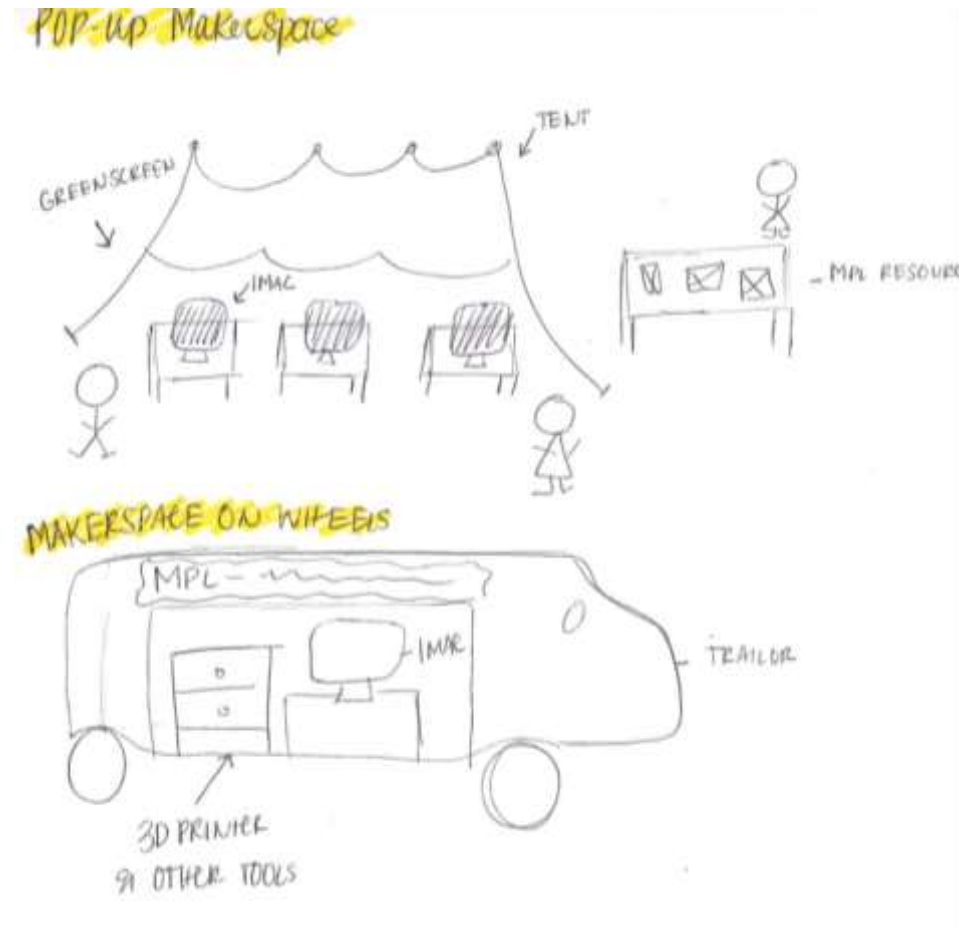
Prompt 3: What have other people done to engage audiences that you think is terrible? Spend 2 minutes writing your responses on your sticky notes. Your responses don't have to be limited to just the library or makerspace. Write one idea per sticky note. We will discuss the group's answers.

Prompt 4: If you could steal an idea that someone else has done, what would it be? Spend 2 minutes writing or drawing your responses. Your responses don't have to be limited to just the makerspace. Write/draw one idea per sticky note. We will discuss the group's answers.

APPENDIX B: Body of Project

Low-Fidelity Prototype Sketches

Pop-Up Makerspace Concept



Create Muncie Website Sketches

ME

A hand-drawn sketch of a website layout. At the top is a rectangular box containing the text "Create muncie". Below this is a dashed horizontal line. Underneath the line is another rectangular box containing the text "Create is to", followed by a wavy line. Below this is a horizontal line, and then the text "Create Muncie" is written in a cursive-like font. Underneath this text are three small circles, each with an 'X' inside. At the bottom of the sketch is the text "Become A Creator" above a small rectangular box.

MEET THE CREATORS

A hand-drawn sketch of a website layout. At the top is a rectangular box containing the text "Create Muncie". Below this is a dashed horizontal line. Underneath the line is a large 'X' drawn across the space. Below the 'X' is a grid of six small square boxes, each containing a simple line drawing of a person's face. At the bottom of the sketch is the text "Become A creator" above a small rectangular box.

A hand-drawn sketch of a user profile card. It features a rectangular box on the left containing a simple line drawing of a person's face. To the right of this box is the word "NAME" in capital letters, followed by four horizontal lines for text entry. Below the "NAME" section is another rectangular box, and below that is a small rectangular box.

A hand-drawn sketch of a form for a user profile. It features the text "Name" followed by a small circle and a horizontal line. Below this is a small square box, followed by a small circle and a horizontal line. To the right of the square box is another small circle and a horizontal line.

EVENTS

(create muncie)

~~_____~~

MAY


			/	/	/	/	/
/	/	T	/	m	c	i	

events

o _____

o _____

EVENT



LINK

BECOME A CREATOR

create Munci

~~_____~~

- WHAT IS A CREATOR-

☒ _____

☒ _____

☒ _____

⑦ Tell us how you

Create Munci

↑ upload

Tease

- events
- tools

Pop-Up Makerspace Promotion

MPL Facebook Campaign


Promotion consisted of a social media campaign leading up to the Pop-Up Makerspace event day, for the Muncie Public Library accounts. A full schedule of posts can be found in the spreadsheet below.

Social Media Schedule: Thursday, April 27			
Description	Time	Caption	Media
#ThrowBackThursday	9:00 a.m.	What was your favorite thing about the decade you grew up in? For some of us at the Library it was Lisa Frank and Comic Books! Tell us yours in the comments. #ThrowbackThursday	Photo Examples
Pop Up Makerspace Promo	12:00 p.m.	Bring the 90's to your portrait at our Pop-up Makerspace on Downtown Muncie's First Thursday, happening next week!	Event Details Event Graphics
Monday, May 1			
#MuncieMonday	9:00 a.m.	It is a good day to appreciate the beautiful landmarks of Muncie. What is your favorite landmark, park or building around our city and why? Tell us in the comments. #MuncieMonday #MotivationMonday	Muncie Photos
Wednesday, May 3			
Pop-up Makerspace Promo	9:00 a.m.	Get your (photoshop) brushes ready and don't miss the MPL's pop-up makerspace, tomorrow at Downtown Muncie's first thursday!	Paint Bucket Gif
Thursday, May 4			
Pop-up Makerspace Promo	9:00 a.m.	We're feeling nostalgic! Bring the 90's to your portrait at our pop-up makerspace for Downtown Muncie's First Thursday, TONIGHT from 6:00-7:30 on the corner of Walnut and Charles Street. #ThrowbackThursday	
Friday, May 5			
Thank you note	9:00 a.m.	Sending a big thank you to all of those who participated in the MPL's Pop-Up Makerspace!	May 4 Photos


Facebook Event

INSIGHTS SINCE 04/28/2017


903 reached



258 viewed




37 engaged



Updated 2 seconds ago

Edit



A POP-UP
MAKER SPACE
On First Thursday

MAY 4 A Pop-Up Makerspace: 90's Photo Nostalgia

Public · Hosted by Muncie Public Library · 1 co-host pending [?]

✓ Going


Thursday, May 4 at 6 PM - 7:30 PM
about 3 weeks ago

Madjax Muncie
514 E Jackson St, Muncie, Indiana 47305 [Show Map](#)

About Discussion

EVENT TIPS

Events Tips Website



Learn how to get more people to your events by following the tips on the event website.

[See Website](#)

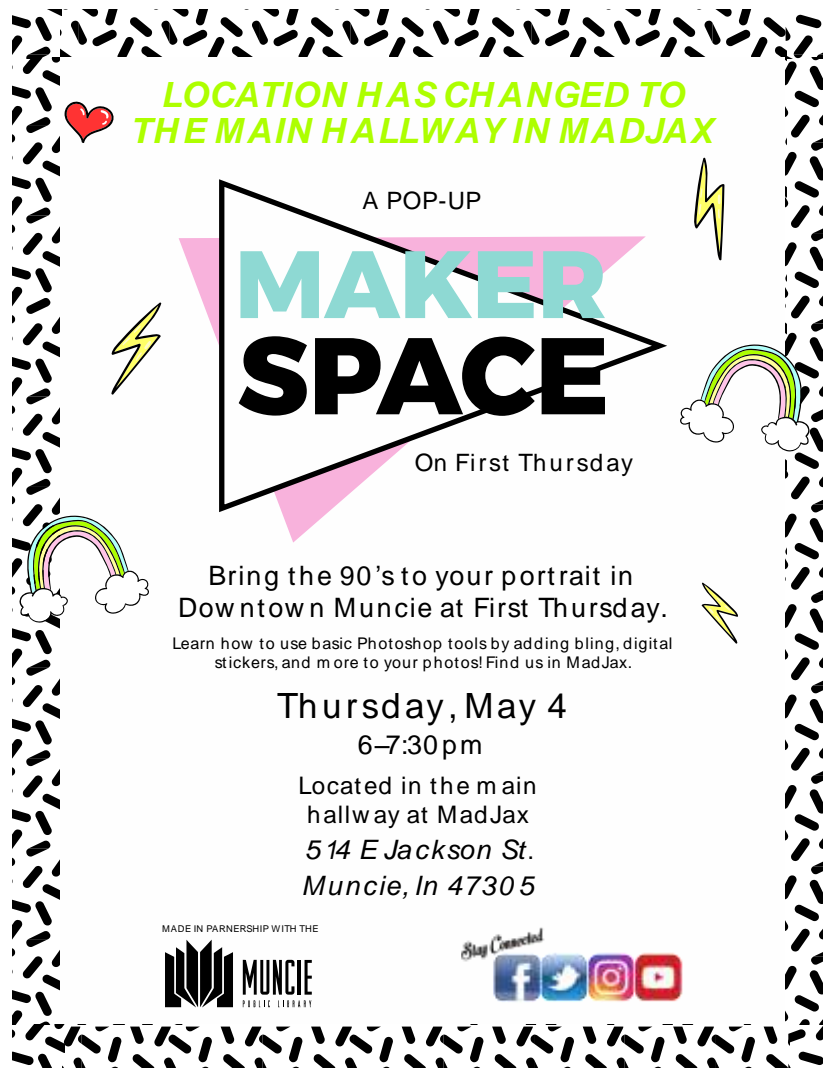
English (US) · Español · Português (Brasil) · Français (France) · Deutsch

Privacy · Terms · Advertising · Ad Choices · Cookies · More

Facebook © 2017

The Muncie Pubic Library also posted an event on Facebook for the Pop-Up Makerspace. The full event page can be found [here](#).

Promotional Flyers



Pop-Up Makerspace promotional flyer hung in Downtown Muncie businesses and Ball State University bulletin boards.



On-site flyer to promote the Adobe Creative Suite at the MPL Makerspaces. This was displayed at the Pop-Up Makerspace.



On-site promotional flyer to provide an example of the Pop-Up Makerspace tutorial. This was on display.